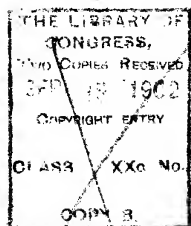


87
Vol 6.

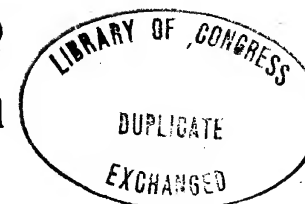


RECEIVED
SEP 6 1902
MUSICAL DIV.

No. 4

THE ORGANIST

A Bimonthly Journal Devoted to
the Pipe Organ and Reed Organ



711 6
1068

EDITED BY
E. L. Ashford,
Assisted by E. S. Lorenz

TERMS
\$1.50 per Year,—35c. Single Copy

The Lorenz Pub. Co.,
Publishers. Dayton, Ohio.

Copyright, 1897, by E. S. Lorenz

MUSIC TEACHERS ARE DELIGHTED

With the set of **TEACHING PIECES**, BY **E. L. ASHFORD**.
CAREFULLY GRADED. WELL FINGERED. DELIGHTFUL MUSIC.

Before this series had been on the market two months, the various selections in the series had so won their way, that teachers were writing to us claiming that they are among the ten best teaching pieces in their respective grades. Mrs. Ashford has brought to her work many years of most successful teaching and a fertility of mind in the invention of easy, delightful melodies, given to very few composers of this class of music. Her schedule of the set is very bright and pleasing, but the music is even more so.

THE MUSICAL YEAR.

	The Snowdrop, Key of C.....	\$0 30
	The Cuckoo, Key of C.....	30
Spring.	The Spring Morning, Key of F.....	40
First Grade.	Daffodils, Key of G.....	30
	The Millwheel, Duet for pupil and Teacher, Key of G.....	50
	Maypole Dance, Duet for pupil and teacher, Key of F.....	50
	A Red, Red Rose, Key of A minor.....	40
Summer.	Hide and Seek, Duet for pupil and teacher, Key of C.....	40
Second Grade.	Cherries Ripe, Key of F.....	50
	Bobolink, Key of G.....	40
	Song of the Harvesters, Key of G.....	40
	Golden Rod, Key of F.....	40
Autumn.	At Evening, Key of B-flat.....	50
Third Grade.	An Autumn Reverie, Key of E-flat.....	50
	Snowdrifts, Key of G.....	50
Winter.	The Sleighride, Key of D.....	50
Fourth Grade.	Yuletide Bells, Key of G.....	50

New Organ Instruction Books. ASHFORD'S ORGAN INSTRUCTOR.

In Five Books.

For Reed and Pipe Organ.

FIRST BOOK NOW READY,

Mrs. Ashford has a national reputation as a composer of sacred music, but it is not known generally that she is also a teacher of extraordinary efficiency and success. She is an organist *par excellence* as well. As a skillful organist, a practical teacher, and a fertile and delightful composer she has almost ideal fitness for the preparation of an organ instructor.

Book No. 1 takes up organ playing at the very beginning and carries the pupil through the first grade. The clearness of the explanations and the carefully graded exercises, melodious and attractive, yet presenting but a single step in advance, each upon the other, will at once attract intelligent teachers, who will be delighted to introduce it into their work.

It is issued in handsome style in sheet music size, 32 pages. The regular price is 75 cents, post-paid.

A single sample copy will be sent, post-paid, to any teacher for examination for 25 cents. Further orders at regular teachers' rates.

SPECIAL DISCOUNT TO TEACHERS.

The Barefoot Boy.

A Set of Teaching Pieces,

BY
J. S. FEARIS.

First Grade.

Going Fishing, (March), Key of G.....\$0 30
 At the Circus, (Polka), Key of F..... 30

Second Grade.

In Endless Mischief, (Waltz) Key of G, \$0 30
 Sleepy Head, (Slumber Song), Key of C, 30

A very attractive series, well fingered and practical. Mr. Fearis is himself a teacher of large success, and many of his teaching pieces have been widely used.

TABLE OF CONTENTS.

EDITORIAL.	
PLAYING HYMN-TUNES, - - - - -	1
WORTH REPEATING.	
VALUE OF MUSIC IN CHURCH-SERVICE, - - -	-
	Dr. Waldo S. Pratt, 1
SMALL PIPE-ORGANS, - - - - -	-
	Mrs. Lillian Arkell-Rixford, 2
MUSIC.	
BLOW YE THE TRUMPET, BLOW, - - - - -	-
	E. L. Ashford, 99
IMPROMPTU IN D, - - - - -	Geo. F. Swift, 102
COMMUNION, - - - - -	J. Leybach, 103

List of Song-Books.

FAITH AND PRAISE, by D. B. Towner.
 Our latest; issued under the direction of The Moody Bible Institute.

MASTER'S CALL, by E. S. Lorenz, and others

THE GOSPEL PILOT HYMNAL, by D. B. Towner.

VOICE OF MELODY, by E. S. Lorenz.

WORK AND WORSHIP, by E. S. Lorenz.

RICHES OF GRACE, by E. S. Lorenz.

Prices of above books in any quantity, 80 cents each, post-paid; 25 cents each, by express, not prepaid.

SMALLER BOOKS.

SOUL WINNER, No. 3.

SOUL WINNER, No. 2.

SOUL WINNER, No. 1.

Price, 15 cents each, post-paid; \$10.00 per hundred, by express, not prepaid.

DON'T LET YOUR ORCHESTRA PLAY DANCE MUSIC IN CHURCH!

The Church Orchestra. A collection of seven arrangements of distinctively religious music for ten instruments and organ or piano. The limitations of the amateur voluntary church orchestra have been carefully kept in mind. Dignified and worthy, yet melodious and easy, these selections are sure to please the congregation. Great pains have been taken so that with only organ (or piano) and violin, or flute or clarinet, or cornet, the resulting music is still fine. Of course the whole number of instruments will make the best music. But if any of these three—the bass, 'cello, or the trombone—is present with either violin, flute, or clarinet, the music can be pleasingly rendered. This music is entirely appropriate for church service, having been written expressly for such use originally. None of it is difficult—some of it very easy. Great pains have been taken in the selection of the music, and we believe it will be found available to an unusual degree.

TABLE OF CONTENTS.

1. "Gebet".....	L. Beethoven	3. "Nuptial March".....	E. L. Ashford
2. "Allegretto".....	E. L. Ashford	4. "March in C".....	R. H. Peters
5. "From Conquest Unto Conquest".....	Ant. Ed. Batiste	6. "Among the Lilies".....	E. S. Lorenz
		7. "The Lord is Our Refuge".....	J. L. Bateman

The arrangement has been made for first and second violin, viola, 'cello, bass, flute, clarinet, first and second cornet, trombone, and organ or piano.

PRICES—For full set of parts, including organ, \$2.00. Separate—Organ, 50 cents; other separate parts, 25 cents. The pieces are also issued separately in five numbers, as indicated in table of contents, at the following prices for any one number: Full set of parts, including organ, \$1.00; organ part, 25 cents; other separate parts, 15 cents. Manuscript arrangements for other instruments, \$2.50 each part of the whole volume. Any number, each part, 60 cents. These prices are net.

Ein großer Erfolg.

Der Kirchenchor.

Eine Monatschrift den Deutsch-Amerikanischen Kirchen-Chören gewidmet. Redigiert von Edmund S. Lorenz.

1. Die Größe soll monatlich wenigstens sechzehn Droß-Oktav Seiten Chormusik umfassen. Zu weilen soll sie vier oder acht Seiten mehr für Weihnachts, Oftern, zc. bringen.

2. Der Lesehoff soll wenigstens zwei Seiten umfassen und dieser wird hauptsächlich aus praktischen und nützlichen Winken bestehen.

3. Die Musik wird meistens amerikanisch sein, obwohl wir öfters etwas Freies und Neues aus deutschen Quellen schöpfen werden. Sie soll immer den Fähigkeiten und Bedürfnissen unserer hiesigen Chöre angemessen sein, leicht, schwunghaft, und melodisch, ohne daher in das Geichte und Banale zu sinken. Die beliebtesten amerikanischen Componisten werden mit ihren besten Compositionen vertreten sein, und in allen Beziehungen wird die Auswahl der Lieder eine gute und praktische sein.

4. Der Preis ist sehr mäßig und ermöglicht die Anschaffung dieser Schrift für jeden Chor. \$1.00 für einzelne Unterschriften, fünf oder mehr an eine Adresse @ 90 Cents. Einzelne Nummern, 12 Cents das Stück, \$1.15 das Duzend, portofrei.

Jeder Unterschreiber bekommt eine Einbandsbede frei!

THE LORENZ PUBLISHING COMPANY,
 NEW YORK. DAYTON, OHIO.

CHICAGO.

The Organist.

E. L. ASHFORD, - - - - - Editor
E. S. LORENZ, - - - - - Assistant Editor
THE LORENZ PUBLISHING CO., Publishers

ISSUED EVERY TWO MONTHS.

Terms of Subscription:

\$1.50 per year; Single Number, 35 cents.

Advertising Rates,

\$1.50 per Inch of Fourteen Agate Lines.

SEPTEMBER, 1902.

PLAYING HYMN TUNES.

Much has been said and written about the correct method for giving out and playing hymn tunes. It is generally conceded that a tune should be given out in such a way that the congregation will instantly recognize it, and afterward be played so as to give the greatest possible support and encouragement to their vocal efforts. But from what an attentive listener hears from Sunday to Sunday, there is still plenty of room for talking and writing, that is, if any good can be accomplished thereby. The writer recently attended a service in one of our city churches where a paid quartet do the anthem and solo work. The choir sang their respective parts of the anthem in a satisfactory manner, showing that some care and attention had been given to the preparation of this number; the organ voluntary also showed unmistakable signs of study on the part of the organist; the offertory solo was sung in pleasing style, and the accompaniment played with taste. Now all this simply goes to prove that the hymns might have been rendered just as well if they had been practiced. But the average organist needs to practice the tunes, as well as the organ voluntaries and anthems, not for the sake of expression, but simply in order to play the notes *as they are written*.

In the service referred to there was an occasional attempt at pedaling, just a note here and there, which reminded one more of the leaping of a kangaroo than the smooth and orderly progression of a human voice.

The tenor and alto were frequently given notes never dreamed of by the composer, (unless when afflicted with a double-barreled nightmare;) and the dominant triads were all turned into dominant sevenths, with no possible resolution in four-part harmony: For example the Old Hundred was made to sound like this:



Now whether this grand old tune was written by Bourgeois, Franc, or some one else, it is safe to say the composer never intended it to sound like that.

The choral form of church psalmody is the last in the world that will bear such tampering with. The fact that the voices move all exactly together makes it impossible to conceal weak and faulty progressions, and as its greatest beauty lies in its rugged, diatonic harmony, it is all the more important that this salient feature should be preserved intact. But for that matter, the harmony of *all* hymn tunes should be respected; If the tune has stood the test of congregational use for years, the chances are that it is a much better piece of work than the average organist is capable of turning out: therefore it is best to "let well enough alone."

Another vexed question is the proper tempo for playing hymns. It is simply astonishing to hear an organist who can render acceptably the compositions of Guillemant, Widor and Buck, rattle through a hymn tune as if it were a quick step, at a rate of speed utterly impossible to be taken by the choir and congregation. Many organists seem to be possessed with the idea that if they play the tune *very fast* when giving it out, the congregation will not be so apt to drag when they come to sing it: but human nature is the same the world over, and a congregation (no matter how devout) is likely to resent the effort of one man to take them by the "scruff" of the neck and pull them nilly-willy through their musical devotions. They prefer to be led rather than driven.

The tendency of the times is to hurry the singing of the hymns out of all reason. There is a difference between promptness and indecent haste, and it rests with the organist to find the happy medium and adhere to it strictly. The general rules for good hymn playing are so simple they bring to mind the answer given by a famous Pianist when asked what method he preferred: He said "I know of only one method, and that is to strike the right note at the right time, in the right way."

A.

VALUE OF MUSIC IN CHURCH-SERVICE.

Many of the peculiar tonal effects that are producible from the pipe-organ have special potency in evoking and stimulating religious feeling. . . . The organ-prelude is the most important device by which it is sought to turn this value to liturgical account. The

congregation, as it comes together, is made up of various classes—young and old, rich and poor, happy and sorrowful, serious and heedless. Every experienced public speaker is profoundly aware of the exceeding heterogeneity and the comparative inertia of such an assembly. The first great needs are some degree of emotional unity and the establishment of some mental momentum in the congregation as a whole.

THE PRELUDE.

Among the many possible means to these ends the organ-prelude is certainly one of the most useful. To do its work, it needs to have enough obvious tonal beauty and strength both to command general attention and to attract sympathetic delight. It should be positive and confident enough in technical presentation to exert a kind of magnetic control over the listener, whether or not he is able to follow it in detail with a connoisseur's interest. And obviously it should have such a character as to help those who hear toward a state of mind where the offering of worship is easy and where the receiving of spiritual instruction and guidance is welcome.

THE STYLE OF THE PRELUDE.

It is doubtful whether the exact style of prelude that shall do these things can be defined with any exactness. I rather believe that many useful styles are possible, varying with the player, with the congregation and with the occasion. But a few practical points may be suggested. The length of the usual prelude should be between four and eight or ten minutes. Its style should rarely be so ornate or florid as to attract special attention to the player's dexterity or the composer's ingenuity. It should be more emotional than learned, more sweet and solemn than fanciful or merely pretty, more meditative than boisterous and loud, more noble than amazing. Its themes and harmonies and rhythms should be kept from anything that would recall the more popular concert or the theater. Usually it should be something written for the organ and for church use rather than an adaptation from other musical literature. Its technical presentation should not be contrived so as to show off either the player's versatility or the resources of the instrument, except as mere incidents. All these things are obvious.

THE PRELUDE A PERSONAL EXPRESSION.

But something more needs to be said. The prelude like every dignified piece of instrumental music, is not only a thing, but an expression. It is a means whereby the organist, following in the track of the composer, can bring himself to bear upon the congregation. His general character is probably more or less known, but

in his preludes he has an exceptional chance again and again to declare himself somewhat intimately and to join the force of his personality to the other personal forces of public worship. For every earnest organist, whatever be his artistic capacity, this truly ministerial function may be a great and inspiring one. One has but to know organists to find that into the fulfilment of this week after week often goes a wholly incalculable amount of the choicest desire and intention. And even those who are not conscious of such high purposes realize that they are not without obligation to keep them in sight.

It is nothing less than shameful how often both ministers and congregations hamper and defeat these efforts at self-expression by their habitual treatment of them. The prelude usually receives but scant courtesy, if not actual disdain. The minister is fussily busy over his little preparations in the pulpit and outside. Many of the people are still straggling in, settling themselves and their wraps, perhaps talking more or less. Oftentimes the air is full of the noise of movement and evident inattention; so that neither the player nor those who are minded to listen are given the help of even passable decorum. Thus instead of recognizing the prelude as a personal utterance, the notion is fostered that it is something wholly outside the service proper, a piece of sumptuary elegance, orn a empty and senseless foolishness.

THE POSTLUDE.

The same things may be said even more bitterly about the postlude, that musical meditation or commentary at the end of the service, which practically universal customs of discourtesy have reduced to a condition of utter and disgraceful uselessness in ways that need no description.

RESPECT SHOULD BE ACCORDED.

These things ought not so to be. Either the prelude and the postlude are significant because they are personal utterances and personal appeals, or they are not worth an organist's working upon or worth counting as parts of public worship. Either they should be treated fairly or given up. I am well aware of the objections that may be lodged against the way in which certain organists themselves have debased these exercises—objections that surely have sufficient provocation; but, after allowing for such cases, it must be said that here, as so often in the whole system of our church-music, a special stress of blame for unworthy habits and standards of action falls on the ministers and congregations. They have to frequently made it clear that they do not respect and do not care to learn to

respect these instrumental exercises in their own services. And yet they have the presumption to ask a self-respecting organist to supply, Sunday after Sunday, what they thus make of no account.

In the presence of facts like these it need not seem strange that sometimes high-minded musicians are forced to say, with genuine regret, that they do not care to have anything to do with the practical handling of church-music in some of our churches.

DR. WALDO S. PRATT,
in "Musical Ministries in the Church."

SMALL PIPE ORGANS.

In considering the question of church services, next in importance to the sermon, and of paramount importance to some, comes the musical part of the service. No matter how few or many the singers, they must be accompanied by some instrument, and every one will say not a piano, for there is nothing sacred, but much that is secular, in the tones of that instrument. This decision settles the choice upon an organ, be it little or great; and let us be thankful the tendency, even in small churches, is towards pipe organs in preference to even the most elaborate of reed organs, which at their best give but poor and often wheezy imitations of a pure pipe organ tone.

As, year by year, organ building improves, many firms, while turning out more complete instruments, are building organs of moderate cost which fully answer the demands of a small congregation.

The query may arise: such and such a church, at present with small means and few members, may purchase a very small pipe organ. Said church in five years, perhaps ten, may have grown to such a size the organ they possess will be entirely inadequate to their increased choir and attendance. Thus will be urged the wisdom of expending two or three hundred dollars, or less, at first in a reed organ, and, later, when the funds increase as the church grows, a new instrument this time a pipe organ of goodly size, may be bought.

Let such advisers look on the other side of the case. We presuppose, if the church at first purchased a small pipe organ, that it had the sound judgment to deal with a firm who put, even into their smallest instruments, first-class work in every respect. Such an organ will enable the organist even though an amateur, to give a wholly different effect to the music, to accompany and enthuse a choir, and lead congregational singing far more satisfactorily than he could do with the best of reed organs. This cannot be put too strongly, for a good voiced organ will dignify and embellish a church service in innumerable ways utterly outside the sphere of a reed organ.

Then as to the objection of being encumbered with a small organ when the growing needs of the church have made it inadequate; it can be said that there are almost always churches who are on the lookout for buying a second hand instrument, and that failing, almost any firm, when bidding for an order, will take the small organ in part payment for the new one. The writer has in mind a similar case, the firm building a \$4500 instrument allowing \$600 for the old organ.

Twelve hundred, perhaps one thousand dollars, will purchase a useful, small pipe organ. Two strictly first class firms have made small organs which lately have been played on by the writer, one was \$1200, a nice little instrument of fourteen speaking stops, with its 8 ft. tones as round and clear as one would wish. The other had fewer stops but every one *told*, which cannot always be said of much larger organs of inferior make, where one runs across a multitude of stops many bearing marked resemblances to each other, and few being strictly solo stops.

And here let me say should a church be so very small they can only expend five or six hundred dollars, a vocalion is far more satisfactory than a reed organ, being the best substitute for a pipe organ. A vocalion is an organ constructed on the principle of a pipe organ, only that metallic reeds produce the vibrations.

A description of the \$1200 organ mentioned will give about as clear an idea of what is essential, what can not be dispensed with in the smallest of organs, and at the same time enable the organist to produce contrasts in tone color without which the least elaborate playing will be dead, and consist merely of a change from full to soft organ.

In the Gt. manual three 8 ft. stops—Dulciana, Melodia and Open Diapason; octave of 4 ft., fifteenth of 2 ft.; the latter may be dispensed with, though, unless the church be very tiny, it adds a brilliant effect. These each have 61 pipes. In the Sw. manual two Diapasons, Stopped and Violin (or Open) of 61 pipes each; 4 ft. Flute—61 pipes; 16 ft. Bourdon, 49 pipes; Aeolian, 49 pipes; Oboe and Bassoon (together), 61 pipes; Pedal, 16 ft.; Bourdon; the usual Sw. to Gt.; Sw. to Ped. and Gt. to Ped. couplers; Tremolo, a soft and loud foot combination for the Gt. balanced Sw. pedal, and reversible Gt. to Ped.

The above can still be reduced by dropping the 16 ft. in the Sw. and the 15th in the Gt.; but even minus those the organist can have a round tone in either manual for solo or accompanying, a reed tone, a 4 ft. tone, and at very little more expense a Dolce-Cornet may be added, which in combination gives some quaint effects, and with full Sw. adds much brightness.

MRS. LILIAN ARKELL RIXFORD,

in the "Musician"

BLOW YE THE TRUMPET, BLOW.

(POSTLUDE.)

99

Gt. Full to 15th.
Sw. Full coupled to Gt.
Ped. Bourdon coupled to Sw.

E. L. ASHFORD.

155947

Risoluto.

Man.

f

cresc.

p

f

Sw.

Gt.

Man.



Sw. *dim.*
Man. Ped.

This system features a piano accompaniment with a treble and bass staff. The treble staff has a 'Sw.' (Swell) marking and a 'dim.' (diminuendo) marking. The bass staff has a 'Man.' (Manual) marking and a 'Ped.' (Pedal) marking. The music is in a key with two flats and a 4/4 time signature.



Sw. *f*
Ped.

This system continues the piano accompaniment. The treble staff has a 'Sw.' (Swell) marking and a '*f*' (forte) marking. The bass staff has a 'Ped.' (Pedal) marking. The music is in a key with two flats and a 4/4 time signature.



Man.

This system continues the piano accompaniment. The bass staff has a 'Man.' (Manual) marking. The music is in a key with two flats and a 4/4 time signature.



A little slower.
Gt. *f*
Man.

This system features a guitar accompaniment with a treble and bass staff. The treble staff has a 'Gt.' (Guitar) marking and a '*f*' (forte) marking. The bass staff has a 'Man.' (Manual) marking. The tempo marking '*A little slower.*' is written above the treble staff. The music is in a key with two flats and a 4/4 time signature.

Draw Trumpet.

Gt. to Ped.

ff

Largo.

ped.

This musical system contains three staves. The top staff is for a trumpet, starting with a 'Draw Trumpet.' instruction. The middle and bottom staves are for piano accompaniment. The piano part features a series of chords and moving lines. A 'Gt. to Ped.' instruction is placed between the middle and bottom staves. The system concludes with a fortissimo (*ff*) dynamic marking and a 'Largo.' tempo change.

INTERLUDE.

Sw. Soft 8' and 4'

Soft Ped.

rall.

This musical system contains two staves for piano accompaniment. It begins with a 'Soft Ped.' instruction. The music consists of flowing sixteenth-note passages in both hands. The system ends with a 'rall.' (rallentando) instruction.

IMPROMPTU IN D.

{ Sw. Soft string tone.
Ped. Bourdon.

Andante cantabile.

GEORGE F. SWIFT.

The musical score is written for piano and string accompaniment. It consists of four systems of music, each with a piano part (left hand) and a string part (right hand). The key signature is D major (two sharps) and the time signature is common time (C). The tempo is marked "Andante cantabile." and the dynamics are marked "mp" (mezzo-piano). The score includes various musical notations such as notes, rests, slurs, and dynamic markings like "poco cresc." (poco crescendo), "dim." (diminuendo), and "rall." (rallentando). The first system shows the piano part with a melodic line and the string part with a harmonic accompaniment. The second system features a repeat sign and a key change to D minor (two flats). The third system continues the melodic development in D minor. The fourth system concludes the piece with a final cadence in D minor, marked "dim. e rall." (diminuendo e rallentando).

mp

poco cresc. *dim.* *mp* *dim.* *mp* *dim.*

mp *poco cresc.* *dim.* *mp*

poco cresc. *dim. e rall.*

COMMUNION.

Full Sw.

J. LEYBACH.

Andante.

mf *p* *Ped.* *p* *f* *p* *f* *p* *f* *cresc.* *rit* *p* *p cresc.* *D.C. ad lib.*

I WILL GIVE THANKS.

Gt. Diapasons and Gamba.
Ped. Bourdon.

Allegro maestoso. ♩ = 88

CHAS. GOUNOD.

The musical score is written for piano and includes the following performance instructions:

- First system:** *f* (forte), Ped. (pedal), Man. (manicé), Ped. (pedal).
- Second system:** Man. (manicé).
- Third system:** add Flute and Principal. (added flute and principal parts), *ff* (fortissimo), Ped. (pedal).
- Fourth system:** R.H. (Right Hand), Ped. (pedal).

FANTASIE IN E MINOR.

E. L. ASHFORD.

{ Gt. Full to 15th.
 Sw. Full coupled to Gt.
 Ped. Op, Dia, coupled to Sw.

Con Spirito.

Gt.

Man.

Ped.

Man.

poco rit

dim.

Ped.

Andante.

Sw closed.

Man.

sempre stac.

A musical score for the song 'The Rose Tree'. The score is written for a piano and voice. The piano part is in the lower register, featuring a series of chords and a melodic line in the right hand. The voice part is in the upper register, featuring a melody with a triplet of eighth notes. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into two systems, each with a key signature change from F# to C major.

A musical score for the song 'The Rose Tree'. The score is written for a piano, with a treble and bass staff. The key signature is one sharp (F#), and the time signature is 4/4. The melody is in the bass staff, and the accompaniment is in the treble staff. The melody consists of a series of eighth and sixteenth notes, with a final quarter note. The accompaniment consists of chords and single notes, with a final chord. The score is divided into four measures by vertical bar lines.

A musical score for the song "The Rose Tree". The score is written for voice and piano. The voice part is in the treble clef, and the piano accompaniment is in the bass clef. The key signature is one sharp (F#), and the time signature is 3/4. The score consists of 12 measures. The first three measures are the vocal melody, and the last three measures are the piano accompaniment. The piano part features a repeating eighth-note pattern in the left hand and a melody in the right hand. The score is written on a single system with a grand staff.

Musical score for "Lento" in G major, measures 1-8. The score is in 3/4 time. The right hand features a melody with triplets and a fermata. The left hand provides a harmonic accompaniment with chords and triplets. The tempo is marked "Lento" and the dynamics include "cresc. poco a poco."

soft Ped.

First system of a musical score in G major, 2/4 time. The right hand features a melodic line with eighth and sixteenth notes, including some triplets. The left hand has a bass line with triplets and chords. The system concludes with a double bar line.

Tempo Primo.

Second system of the musical score. The right hand continues the melodic line. The left hand includes a bracketed section labeled "Gt. ff" (Great Fortissimo) and features a mix of eighth and sixteenth notes.

Third system of the musical score. The right hand has a melodic line with some rests. The left hand features a series of chords and eighth notes.

con forza.

Fourth system of the musical score. The right hand features a melodic line with eighth notes. The left hand has a bass line with eighth notes and chords. The system ends with a double bar line.

BENEDICTION.

Full Swell.

Andante. ♩=76.

LEFÉBURÉ WÉLY.

Sw. closed.
p

The musical score is written for piano and organ. It begins with a tempo marking of 'Andante' and a metronome indication of 76 beats per minute. The first system includes the instruction 'Full Swell.' and 'Sw. closed. p'. The music is composed of four systems of staves. The first system shows the piano part with a melody in the right hand and accompaniment in the left hand. The organ part enters in the second system with a sustained chord in the right hand and a moving line in the left hand. The piece concludes with a final chord in the right hand and a sustained note in the left hand.

LARGHETTO.

Gt. Soft 8;
Sw. Flute, Gemshorn and Oboe coupled to Gt.
Ped. Bourdon, coupled to Gt.

CH. H. RINCK.

The musical score is written for a grand piano with a guitar and a pedal. It consists of four systems of music. The first system includes a guitar part (Gt.) and a pedal part (Ped.). The second and third systems include a manual part (Man.) and a pedal part (Ped.). The fourth system includes a manual part (Man.) and a pedal part (Ped.). The score is written in 2/4 time, key of D major, and is marked LARGHETTO. The composer is CH. H. RINCK.

Man. Ped.

Man. Ped.

Ped.

rit.

POSTLUDE.

J. G. CALLCOTT.

Allegro maestoso.

f Great Organ coupled to Sw. *non legato.* *Octaves ad lib.*

Octaves Gt. *Swell. p*

ad lib.

Add 4 & 2 feet stops. *Ped. (Coupler off.)*

con Ped.

The musical score is written for two staves, Treble and Bass clef, in 3/4 time with a key signature of one sharp (F#). The piece is titled 'POSTLUDE.' by J. G. Callcott. The tempo is 'Allegro maestoso.' The score includes several performance instructions: 'f Great Organ coupled to Sw.' at the beginning, 'non legato.' for the first staff, 'Octaves ad lib.' for the first staff, 'Octaves Gt.' for the second staff, 'Swell. p' for the second staff, 'ad lib.' for the third staff, 'Add 4 & 2 feet stops.' for the fourth staff, 'Ped. (Coupler off.)' for the fourth staff, and 'con Ped.' for the fourth staff. The score features various musical notations including chords, single notes, and rests.


both hands.



Add to Swell

cresc.

Coupler.



1. 2.

dim.

f



Swell.

cresc.





First system of musical notation. The treble staff is marked "Gt." and the bass staff is marked "Swell." with a *p* dynamic. The music features a series of chords in the treble and a moving bass line in the bass.



Second system of musical notation. The treble staff is marked "Gt." and the bass staff is marked "Ped" (pedal). The music includes a *f* dynamic, a *cresc.* (crescendo) marking, and a *f dim.* (forte decrescendo) marking. The bass staff has a continuous eighth-note pedal point.



Third system of musical notation. The treble staff continues with chords, and the bass staff features a moving eighth-note line. A *f* dynamic is present in the final measure of the system.



Fourth system of musical notation. The treble staff is marked "Gt." and the bass staff is marked "Swell" with a *p* dynamic. The system concludes with a series of chords in the bass staff.

System 1: Organ melody in treble clef, bass line of chords in bass clef. Pedal (coupler off.) is indicated. The organ melody includes a phrase marked "Add 4 & 2 feet stops." The system ends with the instruction "senza Ped."

System 2: Organ melody continues. A guitar part for both hands is introduced, marked "Gt. both hands." The organ bass line continues with chords. The system ends with the instruction "Ped Coupler."

System 3: Organ melody continues. A guitar solo is introduced, marked "Sw." (switch). The organ bass line continues with chords. The system ends with the instruction "Ped."

System 4: Organ melody continues. A guitar part is introduced, marked "Gt." The organ bass line continues with chords. The system ends with the instruction "ff Full Organ." and "Ped."

MORNING SONG.

E. L. ASHFORD.

{ Sw. Stopped Diaps.
Ped. Bourdon.

The musical score is written for piano and includes the following markings and features:

- First System:** Piano accompaniment in 6/8 time. Markings include "Ped." at the beginning and "Man." towards the end.
- Second System:** Continues the piano accompaniment. Markings include "add Flute." at the beginning, "Ped." in the middle, and "Man." towards the end.
- Third System:** Continues the piano accompaniment. Markings include "rit." (ritardando) above the staff, "Oboe off." above the staff, "a tempo" below the staff, and "Ped" below the staff.
- Fourth System:** Continues the piano accompaniment.

molto rit.

Ped.

IN FAITH ABIDING.

GEORGE F. SWIFT.

Andante tranquillo.

mp *poco cresc.* *dim.* *p* *poco cresc.* *dim.* *p*

mp *poco cresc.* *mf* *mp* *p* *dim.* *mp* *rall.*

molto rit.

poco cresc. *dim.*

ANDANTE CON MOTO.

FROM FIRST SYMPHONY.

Sw. Soft Stops.

MENDELSSOHN.

The musical score is written for piano and right-hand (R.H.) parts. It is in 3/4 time and the key of D major (two sharps). The tempo is marked 'ANDANTE CON MOTO'. The score consists of four systems of music.

System 1: The piano part begins with a *p* (piano) dynamic. The right-hand part features a melodic line with eighth and sixteenth notes.

System 2: The piano part has a *pp* (pianissimo) dynamic. The right-hand part includes a triplet of eighth notes. The dynamic *p* appears again at the end of the system.

System 3: The piano part starts with a *mf* (mezzo-forte) dynamic. The right-hand part has a *dim.* (diminuendo) marking. The dynamic *p* appears at the end of the system.

System 4: The piano part begins with a *p* dynamic. The right-hand part has a *p* dynamic. The system concludes with a final cadence.

GRAND MARCH.

COLIN McALPIN.

Gt Full to 15th.
Sw, Full, coupled to Gt.
Ped. 16 and 8' coupled to Sw.
Pomposo.

The musical score is written for piano and consists of four systems. The first system is marked 'Pomposo.' and includes performance instructions: 'Gt. ff' (Grand Piano) and 'Ped.' (Pedal). The music is in 4/4 time with a key signature of one sharp (F#). The first system features a melody in the right hand with triplets and a bass line in the left hand. The second system continues the melody and bass line. The third system also continues the melody and bass line. The fourth system is marked 'Cantabile.' and includes the instruction 'Sw. mf' (Sustained Piano). The melody in the right hand is more melodic and slower, while the bass line in the left hand continues with a steady rhythm. The score includes various musical notations such as notes, rests, triplets, and dynamic markings.



First system of musical notation, featuring a grand staff with treble and bass clefs. The key signature is one sharp (F#). The music includes various chords, eighth notes, and triplet markings (3) in both staves.

Second system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The key signature changes to two sharps (F# and C#). The music includes various chords, eighth notes, and triplet markings (3) in both staves.

Third system of musical notation, featuring a grand staff with treble and bass clefs. The key signature is two flats (Bb and Eb). The music includes various chords, eighth notes, and triplet markings (3) in both staves. The label "Sw." is written in the left margin, and "Man." is written below the bass staff.

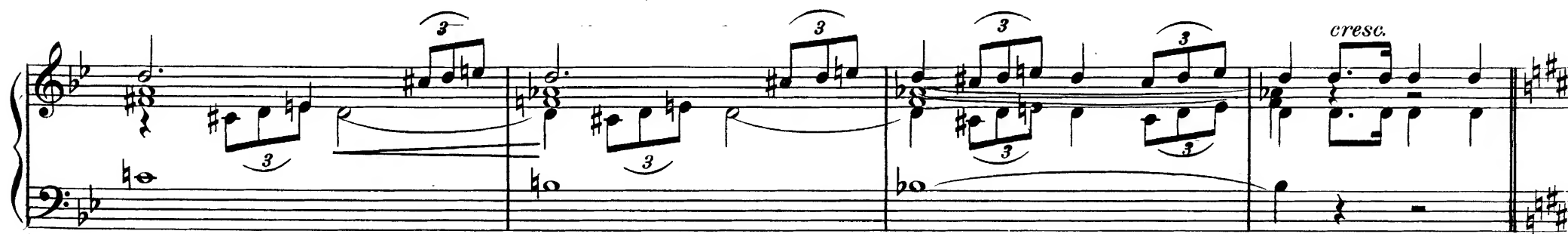
Fourth system of musical notation, featuring a grand staff with treble and bass clefs. The key signature is two flats (Bb and Eb). The music includes various chords, eighth notes, and triplet markings (3) in both staves.



First system of musical notation. The treble clef staff contains a series of chords and triplets, with a *pp* (pianissimo) dynamic marking. The bass clef staff contains a series of chords and triplets.




Second system of musical notation. The treble clef staff contains a series of chords and triplets. The bass clef staff contains a series of chords and triplets.



Third system of musical notation. The treble clef staff contains a series of chords and triplets, with a *cresc.* (crescendo) marking. The bass clef staff contains a series of chords and triplets.



Fourth system of musical notation. The treble clef staff contains a series of chords and triplets, with a *Gt. ff* (Guitar fortissimo) marking. The bass clef staff contains a series of chords and triplets, with a *p.* (piano) marking.



First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various chords and melodic lines, with a triplet of eighth notes marked with a '3' in the treble staff.



Second system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs, with multiple triplet markings (marked with '3') in both staves.



Third system of musical notation, featuring a grand staff with treble and bass clefs. The music includes a *cresc.* marking in the treble staff, a *fff* marking in the bass staff, and a *Trump* marking above the treble staff. Triplet markings (marked with '3') are present in both staves.



Fourth system of musical notation, featuring a grand staff with treble and bass clefs. The music includes an *accel.* marking in the bass staff and multiple triplet markings (marked with '3') in both staves. The system concludes with a double bar line and a repeat sign.

Gt Dul and Flute.
Sw. Stopped Diap Gemshorn.
and Piccolo, coupled to Gt.
Ped. Bourdon.

LIEBES LIED.

E. L. ASHFORD.

Andante non troppo.

Sw.

Ped.

Gt.

cresc.

f

accel.

*poco a poco rit.**a tempo*

ANDANTE PASTORALE.

H. A. JEBOULT.

{ Sw.diaps, to
Gt.soft 8 ft.
Ped.Bourdon to Sw.

Man.

Ped.

Gt.

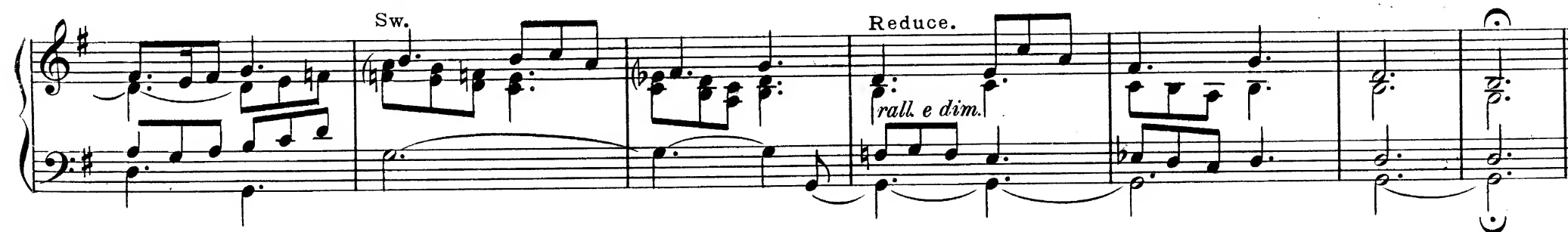
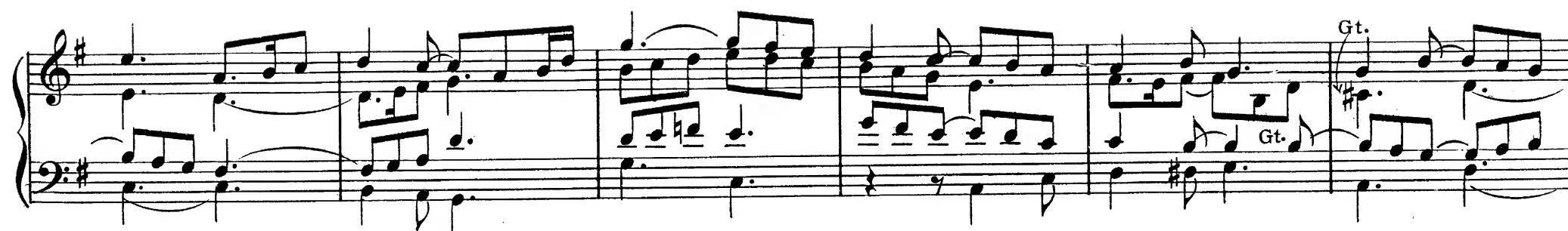
Sw.

rall e dim.

Ped.

a tempo

Sw.



ADAGIO.

{ Sw. soft 8'
Ped. 16' coup to Sw.

JULIUS ANDRÉ.



MARCH.

Gt. full to 12th.
Sw. Full.
Ped. 16' and 8' coupled to Sw.

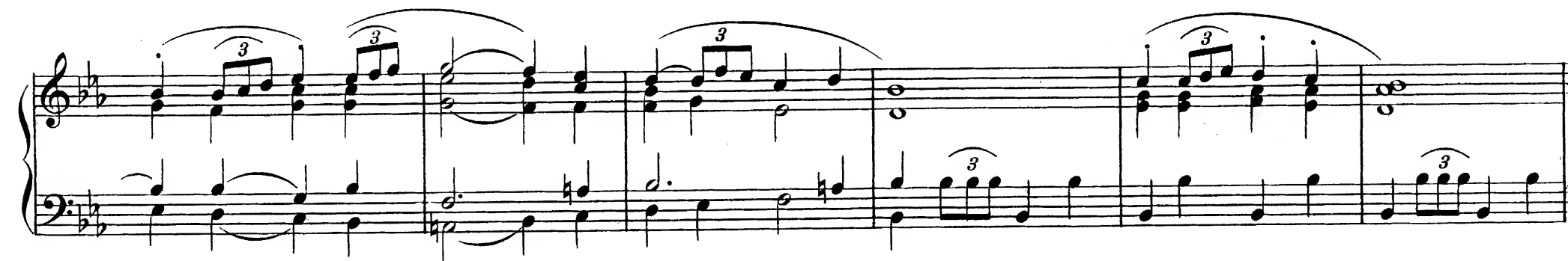
ARTHUR PAGE.

The musical score is written for piano and grand staff (treble and bass clefs). It consists of four systems of music. The key signature is B-flat major (two flats). The time signature is 4/4. The score includes various musical notations such as triplets (indicated by a '3' over a group of notes), slurs, and dynamic markings. The first system includes the instruction 'Sw. closed.' in the bass staff. The second system includes the instruction 'ten. p. 5' in the bass staff. The score is characterized by a rhythmic pattern of eighth and sixteenth notes, often grouped in triplets. The piece concludes with a final chord in the grand staff.

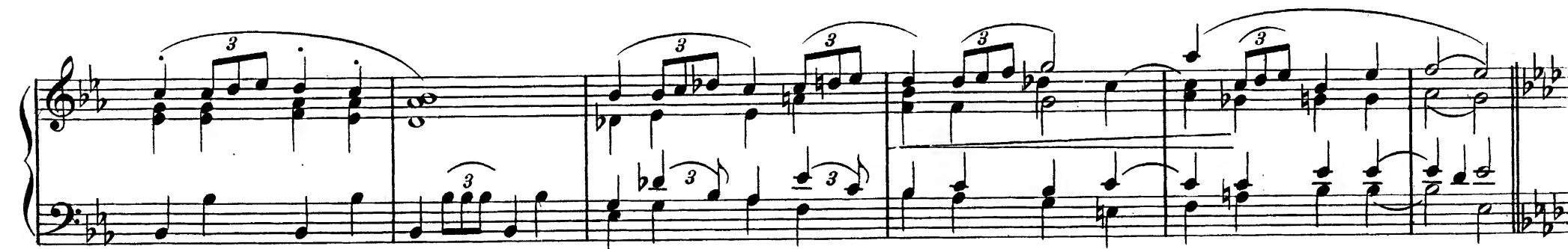
a tempo



First system of musical notation. The right hand features a melody with triplets and slurs. The left hand has a bass line with a triplet and a forte (*ff*) marking. A guitar part (*Gt.*) is indicated in the middle of the system. The tempo is marked *a tempo*.



Second system of musical notation. The right hand continues the melodic line with triplets. The left hand provides harmonic support with a steady bass line.



Third system of musical notation. The right hand features a series of triplets. The left hand continues the bass line with triplets.



Fourth system of musical notation. The right hand continues the melodic line. The left hand features a section marked *Sw. mf* (Swell mezzo-forte).



First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in 4/4 time and includes various note values, rests, and phrasing slurs.



Second system of musical notation, featuring a grand staff with treble and bass clefs. The music is in 4/4 time and includes various note values, rests, and phrasing slurs. The bass line features triplet markings.



Third system of musical notation, featuring a grand staff with treble and bass clefs. The music is in 4/4 time and includes various note values, rests, and phrasing slurs. The bass line features triplet markings. The text *ff* Gt. trumpet. is written above the bass line, and *Sw.* is written below the bass line.



Fourth system of musical notation, featuring a grand staff with treble and bass clefs. The music is in 4/4 time and includes various note values, rests, and phrasing slurs. The bass line features triplet markings.



130

Piano score for measures 130-144. The music is in 4/4 time with a key signature of two flats. The right hand features a melodic line with frequent triplets, while the left hand provides a harmonic accompaniment. A forte (*ff*) dynamic marking is present in measure 134. A guitar part is indicated by the marking "Gt." in measure 134 and "Gt. to Ped." in measure 135. The score concludes with a double bar line in measure 144.

Sw. soft 8' & 4'

Andante.

INTERLUDE.

E. S. LORENZ.

Piano score for the Interlude, measures 145-154. The tempo is marked "Andante." and the time signature is 4/4. The key signature remains two flats. The right hand plays a series of chords and single notes, while the left hand provides a simple harmonic accompaniment. The interlude concludes with a double bar line in measure 154.

1558477

THE AMERICAN BOOK OF VOLUNTARIES. LONG DESIRED. OFTEN CALLED FOR.

ASHFORD'S HYMN VOLUNTARIES

FOR PIPE AND REED ORGANS.

With a thorough knowledge of harmony and counterpoint, and with a fertile and tasteful mastery of their resources, this writer, by her charm, her freshness, her churchliness, her practical sense of fitness, her experienced recognition of the limitations of actual church service, has won a unique place in the hearts of cultivated organists everywhere. In "Hymn Voluntaries" all these characteristics are found at their best. In the first place, the themes will appeal to our American congregations. These hymn-tunes are suggestive of religious life and work, and are associated with the tenderest and most solemn experiences. Then the freshness and variety of the treatment will attract and charm. Nothing quite so scholarly, so fertile, so delightful, has ever been attempted, and this series stands alone in American music. We give herewith the titles of these transcriptions for the church organ, and we believe the list will convince every organist that he needs to add this volume to his stock of voluntary books.

LIST OF HYMNS TRANSCRIBED.

Abide with Me.	Jerusalem, the Golden.	Refuge. (Jesus, Lover of My Soul.)
Asleep in Jesus. (Funeral.)	Joy to the World. (Christmas.)	Rock of Ages.
Avison. (Christmas.)	Just as I Am.	Softly Now the Light of Day. (Seymour.)
Christ the Lord is Risen To-Day. (Easter.)	Lead, Kindly Light. (Funeral.)	Spanish Hymn.
Come, Ye Disconsolate.	Lenox.	Sun of My Soul.
Ein' Feste Burg.	Lord, Dismiss Us.	Sweet Hour of Prayer.
Evening Hymn.	My Faith Looks up to Thee.	The Old Hundredth.
From Greenland's Icy Mountains.	Nearer, My God, to Thee.	The Sweet By and By.
God Be with You.	Nun Danket Alle Gott.	Wir Glauben All an Einen Gott.
Holy, Holy, Holy.	Oh, Come, All Ye Faithful. (Christmas.)	And others.
I Love to Tell the Story.	Onward, Christian Soldiers.	
I'm a Pilgrim.	Pass Me not.	

Printed on fine paper from engraved plates, and bound strongly and in flexible cloth that can be rolled.

PRICE, \$1.00, POST-PAID.

SHEET MUSIC.—Sacred.

E. L. Ashford. NEARER MY HOME. Solo for medium voice (c sharp to f).....\$.50 JESUS, LOVER OF MY SOUL. Solo for high voice..... .40 JUST AS I AM. Solo for low voice..... .40 CROSSING THE BAR. Duet for tenor (G sharp to E flat) and alto (a to B flat)..... .50 THE KING OF LOVE. Trio, with solos for soprano, tenor and baritone..... .60 RESIGNATION. Solo for low voice (a to D)..... .60 DEAR REFUGE OF MY WEARY SOUL. Solo for low voice (b flat to E flat)..... .60 THY WILL BE DONE. Solo for high voice (E to g)..... .60 HEAR US, LORD. Two editions; for high and low voice..... .75 I'M A PILGRIM. Two editions; for high and low voice..... .60 LEAD ME ARIGHT. Two editions; for high and low voice..... .75 W. J. Baltzell. THE RETURN. Solo for high voice..... .60 Arthur Berridge. A SACRED SONG CYCLE. For solos for medium voice, HOPE FOR MERCY, SWEET CANAAN, DO WHAT THOU WILT, MY BROTHER'S KEEPER..... .70 W. L. Blumenschein. THE LORD IS IN HIS PLACE. Duet for tenor (F to g) and bass (G to d)..... .50 BLESSED ARE THE UNDEFILED IN HEART. Duet for soprano and alto..... .40 Andrew J. Boex. I CANNOT FIND THE STARS TO-NIGHT. Two editions; for high and low voice..... .50 THE MIGHTY KING. Two editions; high voice (d to G) low (c to F)..... .50 Herbert Botting. GOD IS OUR HOPE. Solo for low voice (a to D)..... .60 RISE UP, MY LOVE. Solo for high voice (d to G)..... .50 H. P. Danks. I WOULD NOT LIVE ALWAY. Solo for high voice and quartet..... .60 MY SAVIOR THOU. Solo for high voice (d to F)..... .50 MY SAVIOR. Solo for high voice..... .35 WHY SO FAR FROM THEE. Solo for high voice and quartet..... .35 Chas. M. Davis. LONGING. Solo for high voice (D to g)..... .50 BLISSFUL NAME. Duet for soprano and alto..... .50 WEARY OF EARTH. Duet for soprano (d to g) and alto (a to D)..... .50 ASHAMED OF JESUS. Duet for soprano or tenor and alto..... .60 Caryl Florio. FOR GOD SO LOVED THE WORLD. Solo for high voice (d to g)..... .40 Chas. H. Gabriel. JUST AS I AM. Duet for tenor and soprano..... .40 THAT ALL THY MERCIES MAY BE SEEN. Quartet with solos for all parts..... .60 W. W. Gilchrist. INTO THE TOMB OF AGES PAST. Solo for medium voice (a to F)..... .50 N. K. Griggs. HASTE TO THE MOUNT OF THE LORD. Solo for low voice..... .30 THE COMING OF HIS FEET. Quartet and full chorus..... .30 J. Wesley Hughes. ROCK OF MY REFUGE. Solo for high voice (d to g)..... .50 LOVE'S ASSURANCE. Duet for soprano (F flat to g flat) and baritone (b flat to E flat)..... .60 Karl W. Kern. SABBATH BELLS ARE CALLING. Duet for soprano and alto..... .35 E. S. Lorenz. IF HE SHOULD COME. Solo for medium voice (b to E)..... .30 DAUGHTER OF ZION. Baritone solo (G to d)..... .30 AT EVENTIDE. Solo for low voice (c to D)..... .50 WHEN THE TIDE COMES IN. Solo for medium voice (d to F)..... .50 WHEN I SURVEY THE WONDROUS CROSS. Solo for medium voice..... .40 WITH A SHEPHERD'S CARE. Duet for soprano (d to F sharp) and tenor (C sharp to g)..... .60 BEYOND LIFE'S EVENING STAR. Duet for soprano and tenor..... .50 SINCE BABY BELLE WENT HOME. Solo for medium voice (d to F) and quartet. Suitable for funerals..... .50 SHALL RUM OR RIGHTEOUSNESS RULE? Solo and quartet..... .35 AS THE LIGHT OF THE MORNING. Missionary solo and quartet..... .35 Mendelssohn. EVER WITH THEE. Solo, duet and quartet..... .35 Arthur W. Nelson. I STRETCH MY HANDS TO THEE. Solo for high voice (d to g)..... .50 J. A. Parks. WHEN SHADOWS GATHER. Solo for low voice..... .40
--

H. W. Porter. I WILL GIVE YOU REST. Duet for soprano (E to F) and alto (g to C)..... .50 P. A. Schnecker. APPROACH THE MERCY SEAT. Solo for high voice (E to a)..... .40 WHILE THREE I SEEK. Duet for soprano and alto..... .60 Franz Schubert. HE LEADS ARIGHT. Solo for low voice..... .35 W. F. Sudds. I LOVE TO TELL THE STORY. Solo for low voice and quartet..... .40 LEAD, KINDLY LIGHT. Solo for high voice (c to g)..... .40 J. P. Vance. ONE DAY NEARER HOME. Solo for high voice..... .50
--

SECULAR.

N. K. Griggs. THE COWBOY. Solo..... .30 VESPER CRADLE SONG. Solo..... .30 BELLS O' THE BONNIE BLUE. Solo and quartet..... .35 J. A. Parks. MAMMY'S HUSH 'A' BY. Solo and quartet..... .40 J. P. Vance. BLIND MAN'S BUFF. Solo..... .50 THE OLD FARM BELL. Solo..... .50 THE BUGLE SONG. Baritone solo and cornet obligato..... .50 <i>Half off from list prices on above to Choir Leaders, Organists, and Music Teachers.</i>
--

AN IMMENSE SUCCESS. THE ORGANIST. A Bi-Monthly Journal Devoted to the Organ.

Edited by E. L. Ashford. Assisted by E. S. Lorenz.

This journal now appears every two months in regular sheet-music size, but oblong in form, and contains thirty-two pages each issue. It is printed on good, strong paper, in beautiful, legible type, and in every way in fine mechanical shape.

The music consists of the choicest writings of French, German, and English organ-music composers, such as Battman, André, Tritant, Leybach, Guilman, Rinck, Scotson Clark, and many others, with such ample additions from the best American composers as makes the periodical not only the richest supply of organ music possible, but also strictly up to date, and American. Mrs. Ashford, of course, enriches its pages with her own compositions to a considerable extent, and so assures all lovers of her music that the American side of the new journal will be rich with beautiful and available music. With many years of experience as church organist, Mrs. Ashford knows the needs of the average church organist, and has at her disposal the best music in the world to meet them.

The music is given on two staves, with *ad libitum* pedal notes, indicated. Time, expression, and registration are carefully marked. The requirements of both pipe and reed organs are fully met. A limited amount of reading matter—hints and suggestions that are helpful—are furnished by the editor and others.

Subscription Price: \$1.50 per year. Single numbers, 35c. per copy. Four successive numbers \$1.00. No free samples sent.

We will send a copy for examination, to be returned unsoiled in original packing tube post-paid, if not accepted, and subscription not sent within thirty days.

A FINE SERIES OF ORGAN VOLUNTARY BOOKS.

The Organ Treasury No. 3. The Organ Treasury No. 1. The Organ Treasury No. 2. Ashford's Organ Voluntaries No. 2. Ashford's Organ Voluntaries No. 1.

The following points characterize these organ books, and we believe they will appeal to intelligent organists everywhere, whether they play a Reed or a Pipe Organ.

1. The music is the most attractive issued in Europe and America.
2. It is selected from the standpoint of actual use in church service.
3. These books contain the original compositions of E. L. Ashford, without question the most prominent and successful writer of practical and attractive organ music in America.
4. They contain her series of organ transcriptions of favorite church tunes, which have been so enthusiastically received by organists all over the country, and which make ideal American Organ Voluntaries.
5. These books are most carefully edited, with suggested registration that must prove helpful.
6. They are printed from engraved plates on good paper, and very strongly, flexibly and beautifully bound in cloth and leather.
7. The prices are very low, so low that they are net—i. e., not subject to discount.

192 pages, oblong shape, full sheet-music size. Price, \$2.00, post-paid.

THE LORENZ PUBLISHING CO.,
DAYTON, OHIO.

NEW YORK.

CHICAGO.

Anthem Treasures.

A Collection of Easy Anthems and Simple Choir Pieces
Carefully Selected by E. S. LORENZ from the
Writings of Thirty Popular Composers.

Our editor has gone over our vast resources, and with the greatest care has selected the choicest easy numbers we control. The needs of the untrained choir, just beginning its work, has been steadily kept in mind. Our editor has made a book whose music is not only easy, but attractive and beautiful. It contains 224 pages, is nicely printed and strongly bound.

Price, 75 cents per copy, post-paid; \$7.50 per dozen by express, charges not prepaid.

A Single Sample Copy will be sent post-paid for 40 cents. More must be paid for at regular rates.

The Harp of David.

Edited by DR. J. B. HERBERT,
Assisted by the Foremost Writers of the Country.

This collection of Psalm anthems excels all previous books of like character in the following important particulars:

1. It contains a large number of fresh anthems from the pen of Dr. Herbert, one of the strongest and most original anthem writers in the country.

2. This book contains a larger variety of authorship than any Psalm anthem book ever issued.

3. The book is planned to meet the actual specific needs of church choirs. There is no padding. Every piece counts.

This Psalm anthem book contains 192 pages, large octavo size, with good type. It is well printed and substantially bound. Price, 75 cents per copy, post-paid; \$7.50 per doz. by express.

Regal Anthems.

Edited by E. L. ASHFORD. 224 Pages. 22 Authors. 56 Numbers.

Mrs. Ashford's many admirers will be delighted to secure a book expressing her exquisite taste and practical sense of the actual needs of American Church Choirs. Mrs. Ashford herself is represented by a large number of her choicest compositions—about one-fourth of the book—but is assisted by a corps of the most popular writers in the world. The prices are low. 75 cents per copy, post-paid; \$7.50 per dozen, express charges unpaid. These prices are net, the usual discount to choirs having already been made.

Ashford's Anthems.

A Collection of New Anthems Composed and Edited
by E. L. ASHFORD.

Mrs. Ashford's book was prepared of entirely new music from her own pen and that of others. Here she is found at her very best, and those who admire and enjoy her music—and who does not?—will miss a great treat if this brilliant collection is not added to the choir's resources. Price, 50 cents per copy, post-paid; \$5.00 per dozen by express, charges not paid.

Special Offer: A single sample copy of each of the three preceding anthem books sent, post-paid, for \$1.25. Subsequent orders must be paid for at regular rates.

OTHER ANTHEM BOOKS.

The Anthem King. The Young People's Choir.
The Anthem Prize. The Gloria.

60 cents per copy, post-paid; \$6.00 per dozen by express, not prepaid.

WHICH WILL WIN?

A Friendly Contest Between the Blue and the White.

BOTH ARE GAINING IN CIRCULATION!

"THE BLUE."

THE CHOIR LEADER.

Edited by E. S. LORENZ.

E. L. ASHFORD and P. A. SCHNECKER, Associate Editors.

This Journal started seven years ago, with no circulation and with an easy grade of music. It now has a larger circulation than any like journal in the world published by others, and its music has risen to a high grade, that the most artistic musicians can sing and hear with pleasure. In educational value it has had no peer, for hundreds of choirs have gone up in elevation of taste and in executive ability with it. The style is artistic, but the grade of difficulty is always practicable for volunteer choirs of some training. The authors are of the highest standing and furnish their best compositions. We accept nothing less. The church year finds constant recognition, while occasional subjects—such as Evening, Temperance, Missionary, Funeral—are supplied. Every want of the choir that can be foreseen is met. The Choir Leader is indispensable to the running of a high grade chorus choir.

"THE WHITE."

THE CHOIR HERALD.

Edited by E. S. LORENZ.

CHAS. H. GABRIEL and L. O. EMERSON, Associate Editors.

This Journal is planned to meet the needs of volunteer choirs of less training, whether found in city or village. It has easy music of a rhythmical order that will please popular congregations. We endeavor to secure the very best music, the most attractive, the most impressive, that can be secured in this grade. Our authors are the most popular, whether editorial or contributing. The result is that in four years we built up a circulation exceeding that of any like journal in the world. It supplies every need for regular and special occasions in good time. It gives hints on choir work and voice culture of great value. It reminds of work to be done. It criticises foolish plans and inspires a right spirit in choir work. In short, there is no book or journal that will be so useful to a partly trained chorus as is this. Every piece counts. There is no "filling in." The result is, few of our choirs buy any other music.

WHY OUR SUBSCRIBERS ARE ENTHUSIASTIC.

1. VALUE.

"The Journal is a welcome periodical in our midst; it is the best we have ever been able to select." JACOB E. REINOEHL, Pa.

"We have been using your publications for five years, both the Leader and Herald, and would now be very unwilling to return to the old-time music as found in anthem books." F. H. BROADFIELD, N. Y.

2. FRESHNESS OF MUSIC.

"We appreciate it [The Choir Leader] for the inspiration it gives us in the freshness of its music." W. S. CROUSE, Ind.

"The music [of the Herald] is fresh and new every month, and we need never give our audiences anything 'stale.'" REV. J. G. MILLER, Ohio.

3. MUSIC FOR SPECIAL OCCASIONS.

"When Christmas, Easter, and other special seasons come around we find our music ready for us [in the Herald], and exactly adapted to our needs." MISS BESSIE B. HILL, Ind.

"Then the music for special occasions, such as Easter, Christmas, etc., is a very important item. This class of music comes early enough [in the Leader] so that it can be learned before having to render it, and we find in our case that we are always watching for the special music." F. D. VOGELGESANG, Ohio.

4. STANDING OF AUTHORS.

"It is specially pleasant to me to note the number of prominent writers who regularly contribute to The Choir Leader." C. F. BUCKMAN, Ill.

"Besides it [the music in The Choir Herald] is composed by the very best authors." CHORUS OF THE FIRST PRESBYTERIAN CHURCH, Remington, Ind.

5. DISCUSSIONS ON CHOIR-LEADING AND VOICE-PRODUCTION.

"The part that helps us most of all is the suggestions for the improvement of the voice, breathing, and the general work of the choir." D. C. LAWRENCE, Ohio.

"I can say that I take great delight in its editorials and notes on the music." GEO. A. CROSBY, Pa.

6. FORM—A MONTHLY.

"Comes with the charm of a new interest every month. I wouldn't have my choir have a bound anthem book." EDWARD H. KISTLER, Pa.

"The Choir Leader is just what we need; being fresh every month, it brings new inspiration and interest." J. F. BAUMEISTER, Ill.

7. EFFECT ON CHOIR.

"We subscribed for it when our choir of fifteen was in chaos, and your little Leader has brought order out of it." ROSCOE ALEXANDER, Ohio.

"There has been more interest in our church work, and especially in the choir, since we have been using the Herald." W. J. HYATT, Ohio.

8. COST.

"We take 20 copies, which cost us \$10.00 per annum [old price; at new price, \$13.00]. The same amount and quality of music could not be secured in any other form for a cent less than \$50.00." C. E. UHLER, Ill.

"Desire to state that you are at liberty to continue my subscription to The Choir Leader, no matter what the advance may be for each subscription." H. F. FABER, Pa.

PRICES OF THESE JOURNALS.

Single subscription, 90 cents each. In clubs of five to nine, 75 cents each. In clubs of ten and over, 65 cents each. Binders free to annual subscribers when cash is paid.

Sample of either journal sent on application.

THE WHITE IS TEMPORARILY AHEAD.

SHALL IT REMAIN SO?

THE LORENZ PUBLISHING COMPANY,
DAYTON, OHIO.

NEW YORK.

CHICAGO.